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November/December, 1968

Post Convention Issue

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Empire State Architect

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FROM THE MORRIS CHAIR

With this issue the Empire State Architect starts under new management. The major concern of our new operation is to bring reading pleasure to NYSAA members.

Our thought is that this reading pleasure will evolve from a well-designed magazine containing news, technical material and other editorial matter directly related to architecture and its practice in New York State. Subjects of national interest will also be included when in our judgment they are of interest and concern to our subscribers.

We heartily commend to you Dudley Hunt's article on publishing philosophy appearing later in this issue.

In New York State with its architectural leadership and its enlightened governmental interest in environment and architecture, there is a wealth of information which should be brought to all NYSAA members' attention. Digging this information out and presenting it is our pledge to you.

However, getting together all this material will be impossible without our fellow members' help. We are sure that there is not a single architect in the State who does not have in his head—or his files—information that is worthy of an ESA article. We want the magazine to be the forum for you to express yourselves—quietly or vehemently, learnedly, philosophically or wittily—on architecture, architects, NYSAA, package dealers, construction managers, engineers, contractors, yea, even architectural critics. We will not shun architectural criticism. We welcome controversy. So please dust off the little grey cells, put on the gloves and let us have it—for publication.

We are sorry that this issue comes to you later than it should. In the change-over from Publisher to Publisher a few contretemps arose which made the trip from the bull-pen to the mound longer than it should have been. We aim in future issues to get back on schedule.

However, this dark cloud had a silver lining. Because of the unintended delay we are able to devote this issue and the next to the excellent 1968 Convention at Lake Placid. The articles in this issue by Mr. Spross, Mr. Logue and Mr. Dudley are edited versions of their Convention talks.

In closing, I would like to congratulate the 1968 Convention Committee for the nice work it does. Chairman: Robert W. Crozier; Sub-Chairmen: I. Donald Weston (Graphics), Stanley Klein (Educational Exhibits), Albert Brevetti (Public Relations), Guy H. Baldwin (Architectural Exhibits), Ernest M. Fuller (Program); Host Chapter: Brooklyn Chapter A.I.A., Harry Soled (Entertainment), Herbert Epstein (Reception and Guests).

In addition to his diligent job of signing-up and riding herd on the program speakers, I suppose we should thank Ernie Fuller for using his particular professional skills in insulating us from any hostile elements.

Edwin B. Morris, Jr.
Publisher

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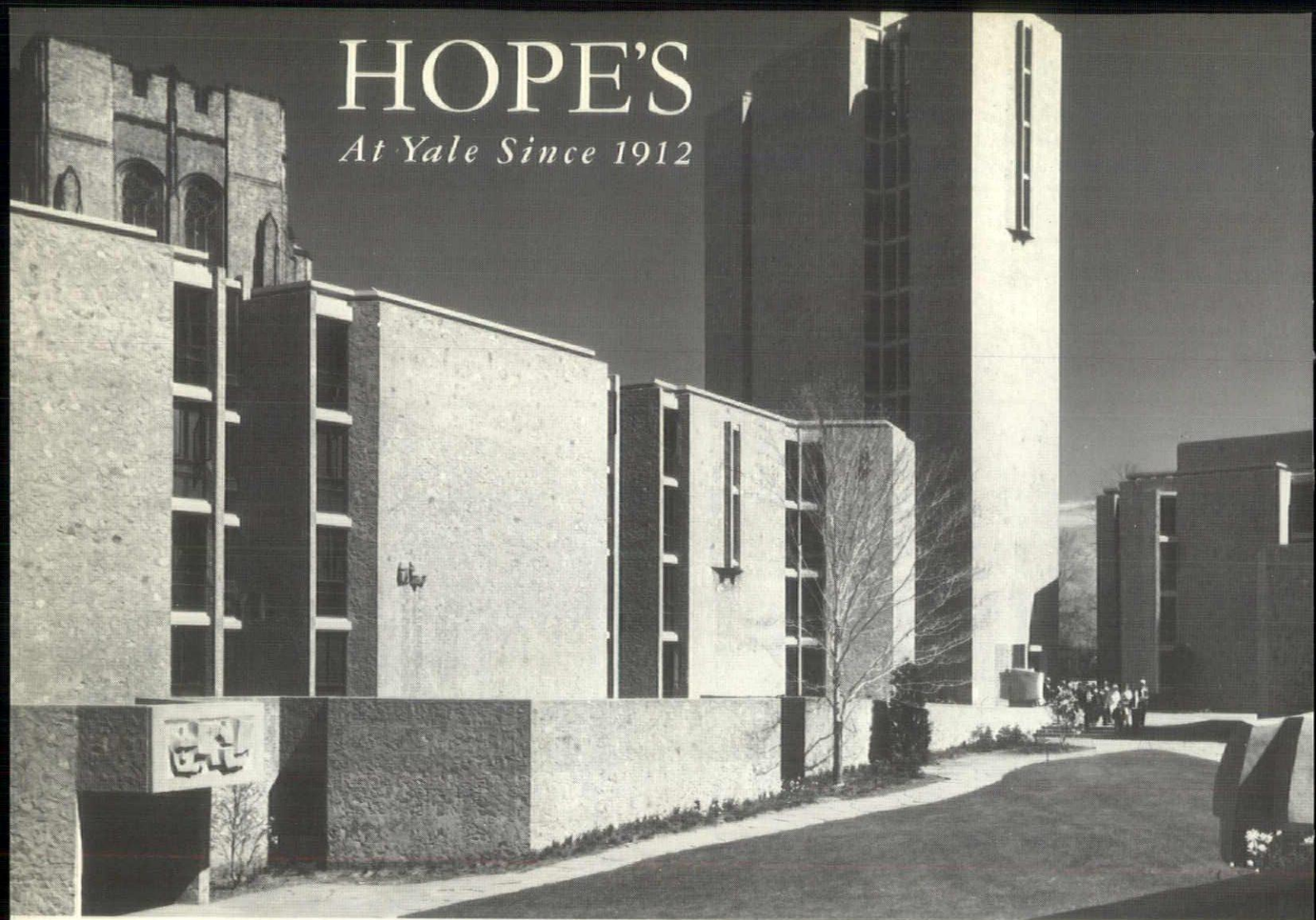


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1960 Ezra Stiles College and Samuel F. B. Morse College, Yale University, New Haven, Connecticut

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| 1912 | Sloane Laboratory
<i>Architect: Charles Haight</i> | 1934 | Berkely College
<i>Architect: James Gamble Rogers</i> |
| 1912 | Wright Dormitory
<i>Architects: Delano & Aldrich</i> | 1939 | Sterling Hall of Medicine Ext.
<i>Architect: Grosvenor Atterbury</i> |
| 1913 | St. Anthony's Hall
<i>Architect: Charles Haight</i> | 1952 | Art Gallery & Design Laboratory
<i>Architects: Douglas Orr and L. I. Kahn, Associates</i> |
| 1923 | Sterling Chemistry Laboratory
<i>Architects: Delano & Aldrich</i> | 1952 | Accelerator Laboratories
<i>Architects: Saarinen & Saarinen, Douglas Orr, Assoc. Architect</i> |
| 1924 | School of Medicine
<i>Architects: Day & Klauder</i> | 1954 | Edw. S. Harkness Memorial Hall
<i>Douglas Orr, Architect, Gugler, Kimball & Husted, Assoc. Architects</i> |
| 1924 | School of Forestry
<i>Architects: Delano & Aldrich</i> | 1955 | Josiah Willard Gibbs Labs.
<i>Architects: Douglas Orr and Paul Schweiker, Associated Architects</i> |
| 1928 | Yale Record Building
<i>Architect: Lorenzo Hamilton</i> | 1957 | University Theatre Library
<i>Architects: Davis Cochran & Miller</i> |
| 1930 | School of Medicine
<i>Architect: Henry C. Pelton</i> | 1957 | Helen Hadley Hall
<i>Architect: Douglas Orr</i> |
| 1931 | Sheffield-Sterling-Strathcona Hall
<i>Architects: Zantzinger, Borie and Medary</i> | 1960 | Mansfield St. Apartments
<i>Architect: Paul Rudolph</i> |
| 1932 | Payne Whitney Gymnasium
<i>Architects: Office of John Russell Pope — Otto R. Eggers & Daniel T. Higgins, Associates</i> | 1962 | School of Art and Architecture
<i>Architect: Paul Rudolph</i> |
| 1932 | Library & York Dormitories
<i>Architect: James Gamble Rogers</i> | 1963 | Kline Geology Laboratory
<i>Architect: Philip Johnson, Assoc.</i> |
| | | 1967 | Josiah Willard Gibbs Labs (Addition)
<i>Architects: Office of Douglas Orr, deCossy, Winder & Associates</i> |

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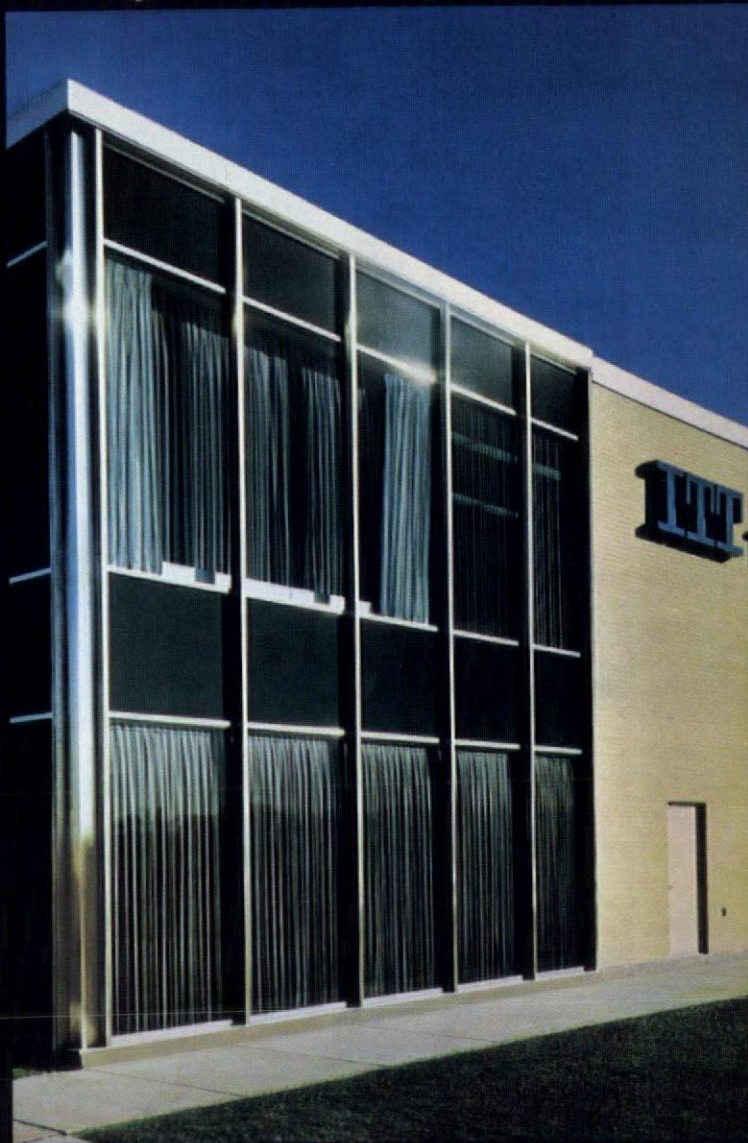
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"Stand Up Logue Challenges Architects"

Edward J. Logue, President and Chief Executive Officer, New York State Urban Development Corp.

Following is a transcript of Edward J. Logue's address to the NYSAA Convention at Lake Placid Oct. 10, 1968. Mr. Logue is President and Chief Executive Officer of the New York State Urban Development Corporation. The buildings pictured here were done under the guidance of Mr. Logue while at New Haven and Boston.

It is a pleasure to come to this place, this beautiful place, which I think we all can say architects have had very little to do with. It shows your open-mindedness.

I think very highly of your profession. I spent a little time in India, a year and a half some years ago, and became slightly influenced by some Hindu ideas, enough to think that in my next incarnation I might like to become an architect.

I want to talk about this quiet little vehicle called the New York State Urban Development Corporation.

I think you are fortunate in the State of New York to have a state administration which is more seriously concerned about excellence in architecture than any state administration in the United States today, or at any time in our past, except for the time when Thomas Jefferson was governor of Virginia.

The excellence in architecture which is part of the fundamental creed of the Rockefeller administration has been exemplified in many ways, in no place better than the New York Construction Fund.

You have the only State Council on Architecture in the United States. I hope that you pay a great deal of attention to it and give it support.

Your profession, if I may be mildly critical of you, has never impressed me with its willingness to take on public fights on controversial matters. I think in this New

York State Urban Development Corporation we will have a lot of opportunities to stand up and fight and we will be looking very carefully at you to see if you can stay with us.

The New York State Urban Development Corporation is unique

The Federal Government has demonstrated over the last many years that it has neither the imagination, the desire nor the resources to attack the urban crisis seriously.

Municipal government across the United States has been too much a prisoner of narrow geographical limitations and utterly inadequate resources and out-of-date concepts for any city to really be able to launch an effective program of urban development like those in western Europe and maybe even in eastern Europe.

Our legislation creates an opportunity for the state. The assumption by Governor Rockefeller of a major state responsibility for the urban crisis is something new.

Let me describe what the New York State Urban Development Corporation is. It has a jurisdiction unique in the United States: it is state-wide. It includes Lake Placid and goes all the way to Long Island. It includes Lake Erie, the central cities and the nice green space that goes beyond, which may be the most important thing about it. It has very broad power of eminent domain which does not run against the United States Government or the Port of New York Authority.

It is exempt from all local codes and ordinances, and some of my friends, including one rather prominent one, have expressed their reservations about that. But I am sure you know much better than I do what is wrong with the specification-type building codes. I don't know immediately what is wrong with the New York

p and Fight"

Architects on Urban Development

State Performance Code, which is the building code and the only building code we are bound by.

Architects should think more about zoning

We are exempt entirely from local zoning, and this is something you as architects should welcome. I would be surprised if there are half a dozen of you in this room who in the course of your professional careers have ever found a zoning ordinance which was able to help you do a better piece of work. Certainly in the renewal work I have done I have never found zoning ordinances helpful.

The inadequacy of zoning is something which you as a planning profession should devote more attention to. Zoning is our substitute for a national land use policy, and it is important that we understand the terrifying consequences this has had for our society.

In the countries of both western and eastern Europe that I have visited it is automatic that urban growth take place on a planned basis, with the open land outside the congested build-up area available for low-income families as well as affluent families. In our society we have decided just as effectively as if we had passed an act of Congress signed by the president that the housing and environmental solutions for the low-income poor, particularly if they happen to be black, are to be found within the corporate limits of our central cities. That is a dangerous, unworkable idea which can only lead to continuing disruption of our central cities and continuing alienation between the central city and the suburbs outside.

We are exempt from that policy—from the four-acre zoning and even one-acre zoning of a comfortable suburb when that proves against our policy of fair shares.

Where will NYSAA be when the fight breaks out?

I am going to be looking carefully at the New York State Association of Architects to see where its members are when that fight breaks out, because it will break out, and it will be a very interesting fight.

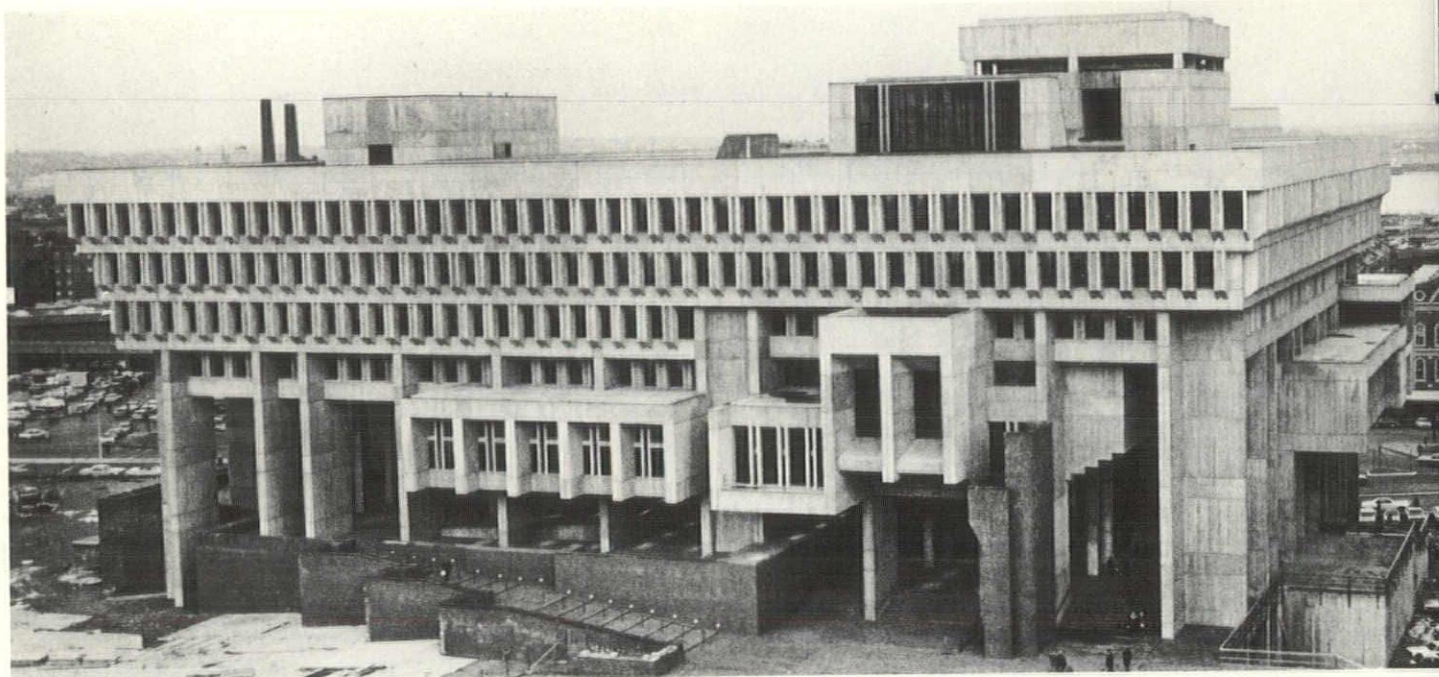
We not only have this pleasant exemption from local codes and ordinances which we hope to utilize in a thoroughly responsible way: we can make plans, commission designs, and build buildings. In other words, we are not an urban renewal agency in the sense in which I have practiced that trade for the last fifteen years. We not only decide what ought to be done: we have the opportunity and indeed the responsibility to carry it out.

Our legislation is deficient in that it has no write-down of the cost of acquiring land and no direct housing subsidy. This means that we have to maintain diplomatic relations with the Federal Department of Housing and Urban Development.

We begin with an initial application of 12 million dollars in cash, have a bond authorization of a billion dollars, and it will be our intention to use both as quickly as we can. We hope we can come back for more and get it.

We are permitted to carry out housing projects for low and moderate income families. We are permitted to build community facilities that would include schools, police stations, libraries and even city halls. I'm sure many of you have had the experience of seeing housing built and only years later have the schools come into existence. We have the opportunity to do both at the same time. We have, also, in dealing with blighted areas, the power to create industrial facilities and even to equip them with machinery.

Boston City Hall, a joint venture of Kallman, McKinnell and Knowles, Architects
Campbell, Aldrich and Nulty, Architects and Le Messurier Associates, Structural Engineer



This is a collection of powers unprecedented in this country, and the question immediately arises—how to use those powers?

The first step was a letter from Governor Rockefeller to every mayor in the State of New York saying in effect, "The New York State Urban Development Corporation is intended to help you in the solution of your problems; if you think it can be helpful, please let us know as specifically as possible, as soon as possible."

The response to that letter was very encouraging from cities large and small across the State. We followed it up with a series of visits, visits with mayors, not with community leaders. I, for one, am firmly committed to the proposition that the chief elected official of each city is the one person whose consent and co-operation are indispensable to our operation.

We said to the mayors, "If you and we can work together to accomplish something your city needs, we will be very glad to help. But if you do not want the New York State Urban Development Corporation in your city, please say so."

In follow-up meetings we have told the mayors that we would supply the front money, that which would take a project to final preliminary design, to determine precisely what it would look like, how much it would cost and how much time it would take to build. This front money will amount to one and one half to two percent of the ultimate capital cost of a construction program. We are requiring cities, large and small, across the state to put up half of this capital cost through local private sources.

There is a very good reason for this. About ten years ago in New Haven we launched the Church Street Development, which was intended to be a new center for that city. The sun was shining the day the announcement was made; the Chamber of Commerce was there

cheering; the New Haven Register, one of our nation's more reactionary papers, spoke well of it. The city went ahead laboriously but quickly to do its share, and the private developer, after a quick start, had a slow finish, and for much too long a period we had parking lots, not developments, at the Church Street site.

In that period we found that the people who were enthusiastically there on the sunny announcement day, the Register, the Chamber of Commerce and everyone else had disappeared when it started to rain.

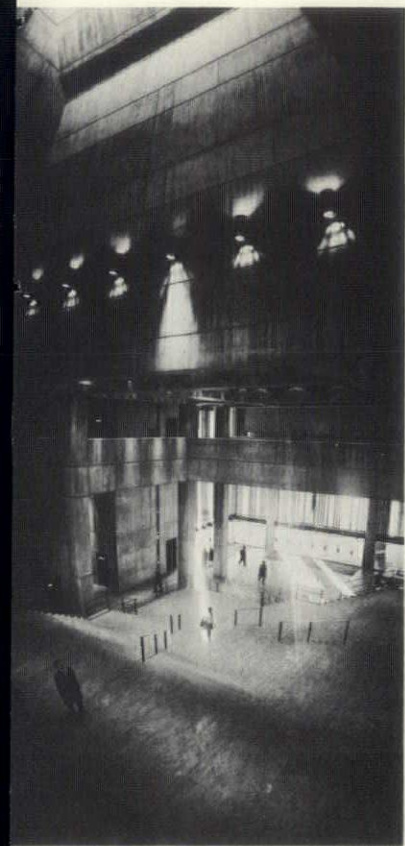
And when I went to Boston in a similar capacity we required the business community there to put up a share of the money so that it would be a partner we could identify and depend upon. We intend to do that in Rochester, Binghamton, Syracuse, anywhere we operate so that when the sun does cloud over and the rains fall, we will have some partners who will not take shelter.

New York housing is some of the most mediocre in the world

I think New York, particularly New York City, has carried on for too long the false debate about providing housing or monuments. This has been the excuse for some of the most mediocre area housing the world has ever seen. I want you to know if the choice is really between housing or monuments, I'm entirely on the side of monuments.

I think we have an opportunity to do a great deal in the way of innovation. Our country is just a few years away from significant break-throughs in the industrialization of housing construction. We hope to create a market which will make that process effective soon in the State of New York.

We look forward in this process to working with the



"... I shall never forget Mayor Collins' face when the model for the new Boston City Hall was unveiled. He gulped, quickly smiled, and behaved himself. There's probably not a client in America who would have sat still for that building, and yet I think in many ways it may be one of the most important pieces of architecture we have..."



State Association and with the State Council, and from architects we will be looking for imagination and talent, and for work which has a sense of space that goes beyond one structure and relates to its environment.

As a public official I will be increasingly held, as we all are, for the number of opportunities we open up in every phase of our work for black people as well as for Puerto Ricans. I am a lawyer by profession. My profession, I think, is more backward on this subject and less integrated than any of the licensed professions in the United States. May I gently suggest that you are not much better.

We will give special consideration to established architectural firms which have demonstrated in a rather visible way that they are practicing the policy of fair-sharing.

Our procedures about the selection of architects will be highly informal. I hope that we will have some architectural competitions because I think they bring out ideas which, if clients saw in advance, would frighten them to death.

I shall never forget Mayor Collins' face when the model for the new Boston City Hall was unveiled. He gulped, quickly smiled, and behaved himself. There's probably not a client in America who would have sat still for that building, and yet I think in many ways it may be one of the most important pieces of architecture we have.

Welcomes suggestions, invites criticism

So, we will welcome any suggestions that you or the State Council has about the use of competitions to assist in the process of obtaining excellence in this program.

On more mundane matters we would like quickly to

establish the reputation that we pay our bills faster than any public agency in the State of New York. As I think you all know, that's not a very tough league to compete in. We want to establish a reputation as well for paying fees that are appropriate and fair. I am very uninclined to pay an architect an additional fee because he has been wrong on his estimate. I shall never forget the shock I felt in New Haven when an architect discovered he had underestimated a job by twenty percent, and his fee went up twenty percent.

We are going to put very great stress on the vital preliminary design phase of each job.

We will have a collection of central city projects which will emphasize housing. We will do other kinds of projects in the central cities—may even try to combine them vertically, not because that is ideal but because vacant properties are so limited.

We are hoping we can work in the suburbs on the notion of fair-sharing, the only way we can solve the housing problem and achieve some measure of integration.

We hope as well to have the opportunity to do new towns. We have been very backward about this in the United States. We hope to apply the new town concept in rural New York where ten miles from most city halls there is more land than anybody can quickly urbanize and where there is more than a fair share of restrictive zoning.

This is a great opportunity for all of us. I think it is going to be a lot of fun for me. I hope that in the first year of our operation you will not be too tolerant of us; that you will be full of ideas and suggestions about ways in which we can operate, ways in which we can improve our position. I hope too that when we try to confront some of the social issues our society has so far successfully avoided, you will be there with us. □

"NYSAA Hasn't Been Doing Something Right"

Roger G. Spross, AIA President of NYSAA, tells the Convention at Lake Placid, Oct. 10, 1968. Following is a transcript of his address.



I've succumbed to temptation. I promised myself last year not to inflict a speech of mine on you and I haven't all year long; altho' there were things I felt should be said, I choked them down. With the help and guidance of the directors from each chapter and society and from the officers, I've had to do some things which were necessary as a part of the responsibility of being your president this past year. I've sublimated my emotions in some cases because of that responsibility.

Tonight I must say what follows as part of that responsibility. Some of you may not like all of what I will say but I hope that all of you will actively support at least those parts with which you do agree.

My comments tonight fall into two categories: our State Association and the profession as a whole. They are inspired by my observations as a twelve year participant in NYSAA, as a practicing architect in a large office, and now as an architect in a quasi-governmental building agency. These comments have been refined by much conversation with others in and out of the profession, by exposure to the views of our colleagues from not only New Jersey, Pennsylvania and Canada but those from all over our country, as expressed in well over fifteen state and national conventions and the valuable AIA grassroots meetings.

My first point about NYSAA is participation and the crying need for us "to get with it" and "tell it like it is." Admittedly, it is like the priest complaining to those in church about those who are not there, but the comparison is valid.

There are many "old regulars" here but where are the others? You know, we have about 2400 members, who design more than 8¼ billion dollars worth of construction annually. That is more than 16% of the nation's architect-controlled construction. Why are they not more active in NYSAA? Because NYSAA hasn't been doing something right. This organization should not continue as an effort by so few members, as dedicated as they may have been. It cannot properly continue nor can its growth occur as is required to serve its purposes without a large infusion of member interest and member participation.

And I'm talking about member interest, support and participation in policy guidance as well as the more detailed activity of officers and committee chairmen. What follows is a glimpse of what such activity can do for you.

More new faces are necessary

I would like to see more new faces, especially from the downstate metropolitan organizations, available for committees and board service. New faces with ideas tuned to the future and its changes and not just status quo defenders. I do not criticize those who have served before, I only ask for wisdom, adrenaline and a broad view, with the rewards of up-to-date information and stimulation close at hand.

I'm talking of chapter representatives to NYSAA's Board, of Committee service, of running NEW candidates for NYSAA office. I'm talking of men who will do things in these areas and not just sit and bask in what, after all, is pretty weak sunlight.

As to the profession itself may I say that these, as we can notice daily, are rapidly changing times. Events, dimly understood, are tobogganing us rapidly down the slopes of change if not progress, and we are all perilously close to falling off the sled.

Whitney Young in Portland last summer said, "You architects are just not relevant." Does this mean extraneous or unnecessary? Not relevant to what? To the public welfare we claim to serve. Answer that one yourself.

Charles Moore, Chairman of Architecture at Yale, said at the Jersey Convention last week that the students there sense this and balk at the historical pattern of practice—at the narrow details of technicalities in this area of pell-mell change. Are they wrong?

Is Architecture Obsolete?

A member of the Jersey Board of Examiners I know, and I'm sure many of our own examiners, are worried that the schools seem to be teaching something different from what would appear suitable to a practitioner. Have the schools a clearer view of the future characteristics of practice than we? Should our professional characteristics and definitions be changed? Is architecture as we practice it obsolete and, if so, what's new for the architectural practice of tomorrow? On Saturday our seminar panel will go into this point more fully, I hope.

The profession must adjust and accommodate this sweeping pattern of change or society will pass it by. Oh, buildings will be designed and built—but not by the systems so topsy-turvilly now in use by the isolated, self-serving segments of society that we have been part

of before. And when buildings, individually or collectively, are designed and built, that is Architecture. And, if those called "Architects" by today's "establishment," by today's definitions in today's society do not adjust to the winds of change—a new breed of architects, spelled with a lower case "a" perhaps, will emerge.

AIA's President Kassabaum said to an engineer group, "In the future, our position will be attacked by industries who find themselves with research departments, bright young men and computers, who have run out of things to do."

I suggest that each of us as individuals as well as through the A.I.A., our state associations and chapters must work now toward these changes by a "responsive evolution," a rapid evolution, lest we all founder in revolution.

How to start?

Back to the church analogy—participation! Participation in the changing world of construction and in the changing world of architecture and in the professional organization. In these times of multiplying populations, organizations are the key to the individual's survival in a world of other organizations.

NYSAA's value to the changing patterns of practice, to society's changing system of building its shelter, will increase and be of greater value to its members solely in direct proportion to the support and participation of those members and their guidance.

What will you learn tomorrow that will make you a better architect?

So that's one thing we must do therefore: get more architects including yourself; competent, broad-view architects to participate in NYSAA. Another thing is continuing education. President Kassabaum in his inaugural address said, "It is important to the general good of the profession that you ask yourself what you are going to learn tomorrow that will make you become a better architect. Too often I feel that too many of today's architects are content to coast on what they know. Scientists readily recognize that half of what they knew ten years ago is now obsolete. Because the construction industry has been slow to change, perhaps the degree is different in our case, but in a time of rapid change the principle is at least valid.

"And so we must develop some sort of a continuing education program. This can be study in a school, your chapter, office or at home. No group can remain the recognized expert on the basis of what they once learned; neither can today's architects."

A third thing we must do is to stop avoiding responsibility and abdicating the leadership role and our most valuable characteristic as the experts on building.

The need here is for responsibility and competency—in any definition of the practice of architecture you care to use.

We talk of "expanded services" when construction management becomes possible and shrinks services. Why? Because of alleged incompetency on the part of architects in that area and the admission of it by some.

Many claim parts of the architectural pie.

We talk of "expanded services" when all around us we see fringe quasi-professionals proliferating and our services suffering an attrition. Interior designers, "space planners" (whatever they are!), urban planners, community planners, cost control consultants, construction managers, building type consultants who claim unique expertise in specialized buildings like hospitals, theatres, even housing; real estate develop-

ers, speculative investors. They all claim parts of the architectural pie. We know that some of their efforts do have a diminishing effect on the status of architects whom they would like to reduce to just "exterior decorators." You'd think ours is a real gravy train, so many are trying to grab a seat in it!

We talk of public concern and that we should have more for our urban problems, ghettos, suburban sprawl and all these now-so-well-known social diseases. But what is happening? When the Federal Government's Dept. of Housing & Urban Development went for a large scale attack on these, from whom did they get proposals that made sense to them? Westinghouse, Litton Industries, McDonnell-Douglas, GE, Kaiser; that's who! Architects?—only as technical employees, and then in numbers smaller than the other so-called environmental design disciplines! Team leader? Hah!

We talk of competency and I can show you plans for a \$20M building where column line dimensions are different on the architectural and structural plans. We talk of responsibility when an architect I know tried to pass the buck for his too low estimate to his cost estimator.

We talk of responsibility and competency and we must have it to offer. And we must keep abreast of the changes in responsibility and competency even though they may also be enlarged by the changes.

We must be responsible and competent

We must be responsible and competent in utilizing properly the allied disciplines, the familiar ones of the several kinds of engineering; the newer ones like the electronic tools of data processing and retrieval. The now more widely recognized impact of what we do on individual people, to say nothing of communities as a whole, probably means educating and persuading a client about the impact of his project in these areas. If so, we must do that too!

In this coming world as indeed in the past one, you've got to be able to "fish or cut bait"—"shoot or give up the gun." There are no laurels strong enough to rest upon in our profession in these times of change.

On the other hand, it's not all gloomy.

We talk of competency and I could name you an architect—one of whose most recent projects (built under multiple contracts incidentally) was bid in at 2% under his estimate only four days late in completion and which had only ½ of 1% in extra charges.

We talk of responsibility and I could name you an architect widely acclaimed as a design leader who insisted on association with an established firm which had technical competency in depth to supplement his self-identified areas of weakness and lack of interest.

Architects cannot claim competency and responsibility to rebuild our crummy city centers if we haven't got competency and responsibility to offer—nor can we expect to survive in a world which will pass us by if we don't get to know it and to be competent in it as it is and will be.

If this seems like a sermon, then I guess it is. My nerve to deliver it lies in fact that I am subject to the same criticism and that in any event it must be said and said and said again.

With your help and mine where it's helpful Darrel Ripeteau will continue a direction I hope I've set in concert with my predecessor, Mike Evans, in guiding our State Association into a new future wherein it will be more valuable to the membership, the profession and therefore to the entire public, black or white, rich or poor, "hip" or square. □

Architects Now Have Advocates with the Legislature



George A. Dudley,
Chairman



John P. Jansson,
Executive Director



Burnham Kelly,
FAIA, Member



G. E. Kidder Smith,
FAIA, Member



George Nelson,
FAIA, Member



William J.
Strawbridge, Jr.,
Member

By George A. Dudley, Chairman, New York State Council on Architecture

Below is a transcript of Mr. Dudley's address at the NYSAA Convention, June 12, 1968.

Buckminster Fuller calls our earth a spaceship on which man must carry all of his needs and live with all of his environmental problems—and it is within this closed system context of our predicament and our potential that we must consider our relationship to our environment and all that this implies to our profession as architect-environmentalists.

It is within this text that I talk to you tonight as Chairman of the Council on Architecture and as Chairman of the Pure Waters Authority. The fact that I am wearing two hats is not just a coincidence but rather an expression of the comprehensive concern that is being developed in this State for man's environment, natural and man-made. In a sense, this is a part of the set of "Emerging Techniques" that Governor Rockefeller has initiated since he took office some ten years ago.

New organizations within the framework of the State

The New York State Urban Development Corporation, the Metropolitan Transportation Authority, the Mental Hygiene Facilities Improvement Corporation, the State University Construction Fund, the Dormitory Authority, the Historic Trust of New York, the Hudson River Valley Commission, are all examples of new organizations created within the framework of the State in the last few years which are truly new techniques. They all include, in greater or lesser degree, new involvements directly in the programs of the design and planning professions and new—or at least vastly improved—relationships between the agencies and the professionals. These are literally Emerging Techniques of government—profession interaction.

Our Pure Waters Authority and the Council on Architecture can certainly be considered prime examples of "Emerging Techniques" that have been applied to State government in the past decade. The commitment to their programs is another in the series of initiatives

which the Governor has undertaken both to fulfill State responsibilities and to maximize positive development realizations and accomplishments where social and economic needs force us either to plan, design and build or to face serious crisis.

Emerging techniques to meet emerging forces

Those of us who have worked over the years with the Governor have often heard his philosophy of anticipating emerging forces and shaping them rather than being overwhelmed by them. We must know how to shape them. "Emerging Forces" must be met with "Emerging Techniques." As a conventioneer-come-lately, I know that when a convention comes into its final session, a repeat of its theme may be too much to bear. But I do want to put into the category of "Emerging Techniques" the new forms of governmental-administrative management and financing, related especially to such activities as the physical environment, its development and preservation and enhancement. These broad managerial techniques are far more important to our future as individuals and as a profession than technological innovation or even scientific discovery.

Five years ago, in October 1963, we talked about the State University of New York and its great need for new facilities. In May, 1962, the legislature of this State had established the State University Construction Fund as a vehicle for financing, designing and constructing the tremendous volume of construction necessary to keep pace with the State's accelerating program of higher education.

Now, six years later, the Fund is handling more than 150 million dollars worth of construction each year. In its first five years the Fund completed 430 separate projects at a cost of 532 million dollars. At the present, it has 173 projects in design and 163 others under construction at a value of 645 million dollars. Continuing expansion through the year 1975 will involve additional expenditures of over two and a half billion dollars.

The Construction Fund has been able to carry out this massive program successfully through concerned and creative management overcoming the difficulties of

bureaucracy, meeting the objectives of time, cost and quality.

Its pattern of operation has been studied and adopted by many other states of this country. Its accomplishments in campus planning and the design of individual buildings have been internationally recognized by awards accorded to you, the architects, who have played such an important part in its activities. To me one of the most important of these awards was given to the Fund by your association in 1964.

Council adopts new principles of operation

The Council on Architecture was created, in large part, to aid other agencies of the State in the adoption of principles of operation such as those that have been successfully established, utilized and proven by the Construction Fund. What are these principles—what are the fundamentals of operation that are involved?

1. To develop the full utilization of the capabilities of the architects and other design professionals of the building industry, architects are given the opportunity to render full professional service. The Fund does not ask architects to take responsibility for half a job.

2. Appropriate and adequate contractual and fee conditions must be established and the decision-making process expedited to clear away obstacles to progress. Critical decisions are made in an orderly and timely sequence for each phase of planning, design, and construction.

3. An atmosphere of "created tension" is generated by the time schedules, the prudent budgets, and the quality objectives of the Fund. This constructive, creative tension is maintained through constant contact between the Fund's staff and the professions.

4. The client (State University of New York) is assisted in stating its needs and preferences in a concise language sufficiently flexible to permit true creativity. Its needs in terms of function, environment, schedule, and budget are articulated and clarified before planning begins.

5. A system exists for constant self-evaluation to maintain a working environment in which all of the professionals associated with the Fund can supply effective and imaginative professional service.

In 1965, Governor Rockefeller, recognizing these better results being achieved through these emerging techniques, asked the New York State Council on the Arts to meet in conference with members of the architectural and other design professions to consider how this could be achieved in all of the State work where there is a responsibility for architectural design planning and construction.

In January of 1966, the Council on the Arts held a conference entitled—"Architecture, Legislation for its Preservation and Excellence." Invited were legislative leaders, heads of agencies, departments and other authorities, architects and other design professionals.

This conference was asked:

— to develop recommendations for encouraging excellence in the planning and design of public buildings and other structures, as well as the full range of governmental activity which conceivably could affect and influence design,

— to consider the initiation of educational programs and courses on architecture and the environmental arts,

— to recommend forms of aid to assist local governments in the renovation and rehabilitation of publicly owned buildings that are considered proper subjects of preservation,

— to review and to suggest revisions to statutes

affecting the quality of architectural design and the construction of building under the supervision of the State government with the use of State funds,

— to recommend methods of improving the selection and compensation of architects,

— to recommend ways to more effectively include works of fine arts to complement good architectural design.

Council on Arts recommends new State Agency

After three days of discussion, the Council on the Arts and its invited participants recommended that a separate State agency be created to carry out these objectives.

On August 2, 1966 the Enabling Legislation creating the Council on Architecture was passed and became law when signed by Governor Rockefeller.

In the Act the Legislature stated, as a matter of policy, that agencies and authorities of the State of New York do have a special responsibility for setting standards of excellence in architectural design, in the design and construction of public buildings and other structures involving the use of State funds or State credit. They found that the policies of many agencies have tended to discourage the achievement of high architectural quality. They further found:

- delays in the processing of plans;
- bureaucratic resistance to innovation;
- fee levels inadequate to attract architects of outstanding ability;
- reliance on old solutions for new problems; and
- the widespread belief among architects that such agencies have little interest in good design.

It was declared to be a policy of the State that all of the agencies concerned should strive for architectural design of the highest quality.

Council may protect threatened landmarks

The Legislature also found that units of local government in the State are frequently faced with the question of demolishing public buildings that have become deteriorated, inefficient or obsolete, due to the unavailability of adequate funds to rehabilitate or modernize such public buildings for continued use. Many of these public buildings, many fine landmarks with historic or architectural value, are threatened and their destruction would place in jeopardy our rich cultural heritage that should be developed rather than destroyed.

The Legislature, therefore, declared it to be a policy of the State, in proper balance with prudent expenditures of public funds, to make grants-in-aid to units of local government for the rehabilitation of public buildings which are of historic or architectural importance and would serve a present day need.

To implement these policies, the State Legislature created the Council on Architecture as a part of the Executive Department of the State. It consists of five members, citizens of recognized standing in the fields of architecture, fine arts, historic preservation and public taste. Three of the five must be registered architects.

Council has specific powers and duties

The powers and duties of the Council specifically stated in the Act are:

1. to encourage excellence in architectural design in public buildings constructed by the State,

2. to encourage the inclusion in such public buildings of works of fine art to complement good architectural design,

3. to stimulate interest in architectural excellence,

"ADVOCATE WITH THE LEGISLATURE," continued

4. to assist the preservation of public buildings which have a special historic or architectural character and are worthy of preservation. Grants-in-aid may be made by the State for such purposes up to two-thirds of the cost of such projects.

This enabling legislation is broad enough to permit a whole new approach to the improvement of the environment of the State of New York, provided, of course, that it is backed up with sufficient appropriations.

There has been some delay in the organization of the Council due to the requirement that three Council members be licensed architects. The better the Council does its work, the more good architects should want State work and several of our top architects turned down appointments because of the possibility of conflict of interest.

On May 2, 1967, the New York State Pure Waters Authority Act became a law under Chapter 722. In June 1967, while attending The American Institute of Architects convention as an architect and as Dean of the new School of Architecture and Urban Planning of U.C.L.A., I was asked by Governor Rockefeller to consider returning to the State of New York as Chairman of that Authority. The Governor and I discussed the great potential of the Council on Architecture and I made the mistake of reminding him that I held a New York State license. Hence, in September of 1967 I was sworn in as Chairman of the Council on Architecture. I am convinced that it is not pure coincidence that gave me two hats. In a sense it is a personification, if you will, of the Governor's deep conviction that our problems—even waste management and pollution abatement—must include a concern for their effect on the visual environment and that every element should be used as "leverage" to improve rather than despoil it.

Identifying additional candidates for the licensed members to serve on the Council on Architecture was not easy by reason of the conflict of interest situation. However, we found some excellent candidates and it, therefore, gives me great pleasure to announce, formally for the first time, the appointment by the Governor of the other four members of the Council on Architecture.

Four members appointed to Council

They are:

1. Burnham Kelly, Dean of the College of Architecture of Cornell University, member of the American Institute of Planners, and honorary member of The American Institute of Architects. He has worked for the National Research Council and Office of Scientific Research and Development and has been awarded the Army-Navy Certificate of Appreciation. President John F. Kennedy appointed Dean Kelly to the Commission of Fine Arts in 1963. He is the author of books on the design and production and prefabrication of houses. Governor Rockefeller has also appointed him vice chairman of the Council.

2. George Nelson, who as many of you know, is head of the outstanding design firm, George Nelson and Company, Inc. George served as editor of Architectural Forum and has been the contributing editor to several other magazines. He is a Fellow of The American Institute of Architects, a member of the Board of Directors of the International Design Society of America, the International Design Conference at Aspen, a member of the President's Committee for the Employment of the Handicapped, the Kennedy Memorial Library Com-

mittee, and the panel of specialists to advise the Department of Parks in New York City. He has also been the winner of many industrial design awards.

3. G. E. Kidder Smith. He is the author of many outstanding and well-known books on contemporary architecture. He has lectured before many European architectural societies and American universities and museums, and has arranged a number of exhibitions in the Museum of Modern Art in New York City. He is a Fellow of The American Institute of Architects, a member of the American Association of Architectural Biographers, the Society of Architectural Historians, the Association of Collegiate Schools of Architecture, the Municipal Arts Society of New York City, and the College Art Association.

4. William J. Strawbridge, Jr. is another member of the Council. He has been very active in the civil rights work in Westchester County and in charitable and philanthropic affairs as well. As a layman he has a deep interest in contemporary architecture and a special interest in historic preservation. William Strawbridge has been associated with the International Division and Consulting Department of the Chemical Bank New York Trust Company and has served as president of the Urban League of Westchester County since 1965, as well as being director of the Westchester United Fund and a trustee of the Rockefeller Family Fund.

Each of these members of the Council is exceptionally gifted and is recognized for his standing in the field of architecture, fine arts, historic preservation and public taste.

Early this year I was able to retain John P. Jansson as consultant to the Pure Waters Authority to advise on establishing criteria of design and performance for the potential utilization of architectural and engineering services by that Authority. John Jansson also served to advise on the existing and potential involvement of architects in the planning and design of sewerage treatment works, solid waste disposal facilities, and other types of facilities as well as the relationship of such architectural services to urban, regional and city planning.

In March of this year, the Council on Architecture received its first funds. John Jansson then started serving as a consultant to the Council on Architecture to help devise and direct the preliminary development of the program and organization of the Council, and, in general, to get the Council started. He has now been appointed executive director. He was a partner in the firm of Morris Ketchum, Jr., and Associates from 1964 to 1968.

Office headquarters have been established at 545 Madison Avenue, New York City.

In general, we will utilize the services of independent professional, technical, and management consultants directed and supplemented by the permanent staff members of the Council to carry out the activities of the program.

In this first year of operation we are necessarily limited, and cannot carry out all points of our program simultaneously. We are, however, developing a more precise definition of the problems that exist at all levels.

Council starts inventory of State work

We have started an inventory of all of the work of State agencies which have a responsibility for design, planning and construction. There are at least twenty-four different agencies that have a responsibility in this area. The inventory, in its first phase, will determine the dollar volume of construction that has been handled

in the past five years by each of these agencies as well as the percentage of work and type of project by the so called "in-house staff"—as compared to outside architectural and engineering firms. The inventory will also attempt to pinpoint the area of responsibility that each of these agencies has with respect to the building industry as a whole.

We will thereby develop and maintain an understanding of how each of the various agencies and authorities of the State carries out its responsibilities for architectural-engineering design, planning and construction in rather precise detail.

We can determine, with appropriate management, technical and professional assistance, how effective the agency is in meeting the policy of striving for architectural design of the highest quality. We can then try to define the problem areas, if any, and the opportunities for improvement, set objectives and develop solutions and alternative recommendations.

We will rely upon management technical-professional assistants, who, by virtue of their independence of viewpoint, their specialized knowledge and judgment, and based upon their experience and analytical research techniques, can properly evaluate the State agencies' accomplishments in achieving excellence in architectural design. Practitioners of many disciplines will be utilized including architects; planners; landscape architects; engineers in all areas; interior designers and space planners; management consultants; lawyers; financiers; real estate consultants; sociologists; and particularly those most familiar with specifications and the operation and procedures of our professional offices and of governmental agencies.

Let me take a few moments to state what I believe are the elements of "excellence in architecture." It is not measured alone by the quality of the visual and spatial appearance and impact of the building, although that is, of course, paramount. I think we also agree these days that the quality of the building's relationship to its surroundings and its enhancement and improvement of them is equally a measure. Secondly, the building must function well in itself and, again, in its relationship to its immediate and regional surroundings. Thirdly, the cost of achieving the building must relate realistically to the client's financial capability and needs—and this includes not only initial cost of design and construction but also the on-going operating and maintenance costs. Of particular concern must be the cost to a client of long delayed production in either design or construction. Of particular concern to us on the Council are costs to New York State, as client, of the administrative costs of managing its design and construction programs, both large and small. If any of these costs are out of line the "architecture" is not "excellent."

Fine art works to be encouraged in State construction

Another responsibility that the Council has is the encouragement of the inclusion of "works of fine art" in public buildings and other structures as a part of good architecture and design.

This can only be done by an effective and early collaboration between the artists and the architects, each one working in his own professional capacity with a strong understanding and sympathy for the other professional's opinion. The timely inclusion of works of art in architecture cannot be handled as a "cosmetic" to be applied to the building design as an afterthought.

The third duty and power that the Council has been charged with is the stimulation of interest in architec-

tural excellence on the part of the public throughout the State. This, of course, coincides completely with your society's interests and many of your activities as well as those of your regional chapters and the national Institute. This may be a public information program that will utilize the media of newspapers, magazines, radio and television to stimulate, develop and try to continually maintain public understanding of and interest in good architectural design for the continual improvement of the physical environment of the people of the State of New York.

We are considering, when funds become available, establishing a cadre of renowned professionals, private citizens of recognized high standing in the fields of architecture, fine arts, historic preservation, public taste, education, etc. who can make effective presentations to and stimulate the interest of the wide range of civic, fraternal, business, and other organizations.

An important assignment of this cadre can be working with public officials, agency heads, other State officials, and local government authorities to aim for architectural excellence for those buildings and other structural projects for which they are responsible.

We are considering an annual program of "Governor's Award for Excellence in Architecture," possibly in conjunction with the New York State Council on the Arts and as an extension of its own excellent awards program.

In the field of public education, we are going to study what may be the most effective approach to educating the younger students of New York State to achieve a greater appreciation and understanding of the qualities of the environment being created by man. Last year in a report by The American Institute of Architects Task Force on Primary and Secondary Education, it was stated: "It is senseless to try and cope anew with every generation of community leaders who reach maturity and positions of influence in an aesthetically illiterate condition."

It is the intention of the Governor and the Council on Architecture to invite a group of outstanding leaders in arts and architecture and the related fields to serve on a panel of commentators, which will provide meaningful back-up and constructive criticism and advice to the Council.

A meeting will be held at the Governor's invitation at least once each year to discuss and comment on the current and future programs and activities of the Council. This panel of commentators will represent a cross section of the very highest calibre of those active in the most important areas of our culture, industry and society, which will help guide the program.

Council gains support of NYSAA

That, then, is how the Council is getting started. We believe we are creating valid and constructive channels for the State to help itself, to help the profession, and to help, with the profession, to achieve great improvements in our portion of space-ship Earth. We have already been assured of your support by your executive committee. We will need a great deal of it if the concerns we share are to be recognized and given high priority by the public, the taxpayers and particularly by the Legislature, (especially in this very tight budget year). I hope you will all help us, in your respective communities, by working publicly and privately through demonstration of good works and through advocacy and communication with those who will be making the basic decisions which will affect us all and our physical environments for generations to come. □

Convention Socializing



THERE WAS STILL SOME TIME FOR SOCIABILITY

Despite the need for hard work, diligent study and politicking, some frivolous souls were able to indulge in a little conviviality.

1. Winifred Allwork, the Belle of the Ball, is taken quite seriously by Isabelle and Morris Ketchum, but obviously quite lightly by her dad, Tony Allwork.

2. In this one, Woody Goldfine, Margot Henkel and Thorn Smith make sure Photographer Jimmy Gambaro stays on the ball, while John Jansson surveys the crop.

3. Here Harry and Risa Soled, Chris Weston, Pedro and Mary Lopez relax now that the conviviality is coming to a close. Their Chapter, Brooklyn, was responsible for it.

4. Adolph Scrimenti of the New Jersey Society of Architects and Roger Spross, President of NYSAA, trying diligently to break away from Mrs. John Spence, our guest from Canada.

5. John Spence, President of the Ontario Association of Architects, just about to give the punch line to Libby Morris and Al and Dorothy Melniker.

6. Here are General Norstad, Dave Yerkes and George Dudley probably comparing notes on their up-coming stints as guest speakers. Whatever they were discussing, it worked. They were very good.

NYSAA Elects New Slate of Officers

Newly elected at the 1968 Convention were Darrel D. Rippeteau, President, Albert Melniker, President-Elect, Robert W. Crozier, Vice President, and Samuel Scheiner, Vice President. Vice President Highland, Secretary Baldwin and Treasurer Feldman were re-elected.



Darrel D. Rippeteau, AIA



Albert Melniker, AIA



Robert W. Crozier, AIA



Samuel Scheiner, AIA



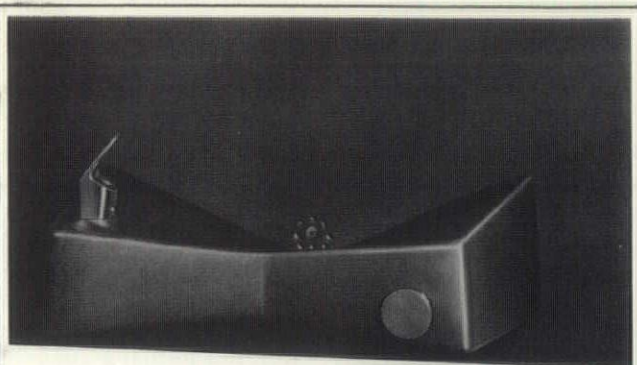
John N. Highland, Jr.,
FAIA



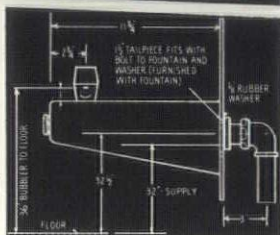
Guy H. Baldwin, AIA



H. I. Feldman, AIA



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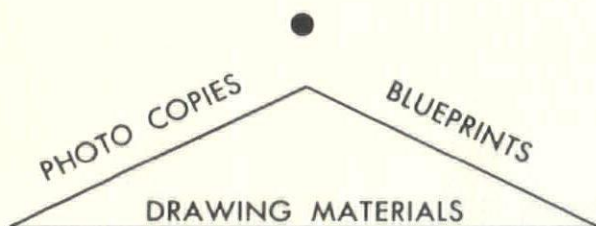
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Legislative Consultant Appointed to NYSAA



H. Dickson McKenna is a registered architect in New York State and Corporate Member of the American Institute of Architect since 1950 with a background of practical experience gained in both small and large offices here and abroad. He became active in AIA matters through

Chapter committee work as Chairman of Awards Committee and Secretary of the Urban Design Committee of the New York Chapter. He was elected Treasurer of the New York Chapter for two terms from 1964 to 1966. In June 1966 he was appointed Executive Director of that Chapter, the largest in the country, which has a recent history of active participation in civic affairs. He is enthusiastic to become more closely affiliated with NYSAA for its potential opportunity of involvement with the exciting programs of state agencies such as the Council on Architecture, Council on the Arts, the State University Construction Fund and the Dormitory Authority.

Dickson is a graduate of Yale University School of Architecture and was associated with the firm of Tippetts-Abbett-McCarthy-Stratton for more than ten years serving with them for three years in Thailand as architect-member of the team to implement the build-up of physical defenses of that country.

McKenna has been a designer and planner with such firms as Harrison & Abramovitz, Skidmore Owings & Merrill and Brown Lawford & Forbes. He was curator of Architecture at the Museum of Modern Art and also design critic at Columbia University. □

NYSAA Appoints an Executive Director



After ten years as NYSAA's first executive director, Joseph Addonizio, HAIA, is continuing his services to the profession and especially to us in New York State as the Legislative Consultant to the Association.

Joe joined NYSAA back in 1957 when with much effort our Association also opened its first office and removed much of its administrative load from its then officers who were doing it all personally.

After much searching a committee found Joe at the Bronx Board of Trade and persuaded him to join us.

At the 1967 National AIA Convention, to our satisfaction, Joe was awarded honorary membership in AIA and has worn his HAIA with distinction.

During my tenure of office as your President I learned in detail of Joe's wide acquaintance among State legislators and their respect for him. In the same year our first event in Washington showed a similar capacity of his with many of New York State's federal legislators in Congress.

Joe will be serving the Association during the entire legislative session and will attend certain committee meetings before and after it. At other times he is free to represent others. I'm sure the entire membership joins me in wishing him well in his new mode of service to NYSAA.

Roger Spross, Past-President

The Making of an Arc



by Wm. Dudley Hunt, Jr., AIA,
Publisher, AIA Journal

Asked by the officers and publications committee of NYSAA to advise them on magazine publishing, the publisher of AIA Journal restates here the philosophy and principles in which he believes and describes how they can be used to ensure the future progress of Empire State Architect.

An old magazine hand—a waggish one perhaps, but certainly a knowing one—was once asked, “What makes a magazine a success?” His reply was, “A perfect editorial product filled with information and ideas, style and grace, delivered to the perfect audience of important people by a magazine staff which performs to perfection in everything—and luck.”

Yet a magazine seems so simple, so complete and self-contained when it is delivered by the postman or casually picked up at a newsstand. Its appearance and its seeming unity hide thousands of individual decisions and actions by hundreds of people, a vast intermingling of factors, some of which are essentially opposite in character, that must be made to mesh and mate, gracefully and credibly. It should come as no surprise that the mortality rate among magazines, and among regional ones in particular, is very high indeed.

How then can a magazine achieve success at all? In particular, how can a magazine such as the Empire State Architect, with limited circulation and limited resources, achieve success? Well, it is not easy; if there is any doubt about that, ask my editor, any staff member of any magazine, even the biggest. Yet it is possible.

Many have compared the complexities of a magazine to those of a living organism. And it is true that each element of a magazine must function in harmony with many others if the magazine is to be healthy. And it is true that a failure in one element of a magazine telegraphs pain to another. Architects often seem fatally fascinated with magazines, they read magazines of many kinds, use them for professional reasons, criticize them (particularly for their design or graphics), court them to publish their buildings and articles, and in their AIA chapters, state associations and other organizations publish them in great numbers.

Many architects seem to see in magazines a similarity with architecture. They see a plethora of parts that must be melded together, the intricacies of systems that must complement each other, the beauty of form that can be achieved in magazines as in architecture, the need for function in both media.

One aspect of magazines that architects often overlook, though, is that the parts of a magazine must be perfectly integrated if it is to be great, as the parts must be in a great building. In a magazine, as in a building, a failure of the foundation can completely negate the beauty of the form. In such a case, the

building fails to become great architecture, or perhaps it collapses. In a magazine, the same things happen.

But where to begin to explain why one magazine fails and another succeeds? It probably would be possible to start almost anywhere, but perhaps the best place to begin is with the twin factors of the audience and the product.

Let's look first at the audience, the consumers of the magazine. The big questions are: Who is the audience? How many of them? How important? The answers to these questions will determine many things about a magazine. It is relatively easy to edit for, slant articles to, design layouts for, a well-defined audience, in which the individuals have important interests in common. It is quite difficult to perform the same functions for an ill-defined audience whose interests are divergent. It is relatively easy to design, write and prepare advertising for an audience with similar interests, education, background and employment, very difficult to perform these functions for a diverse group.

In any case, it is well nigh impossible for a writer or editor or advertiser to communicate properly with his audience unless he has a clear picture of that audience, unless he slants his story to it and unless he is knowing about it. For example, how can an engineer be expected to exhibit the same degree of interest as do architects in an article on architectural practice? This principle may not hold true at all for a novelist or a poet or even for an editor or writer for the mass media such as television or consumer magazines. But in the case of professional magazines, the principle has been widely demonstrated.

Assuming that a magazine does have a well-defined audience of people with a similarity of interests, the overriding question then is, above all, that of the magazine as a product. And when the magazine is examined as a product, certain things should be kept in mind. In the first place, in the language of today, the word “magazine” has come to mean a print product that is produced periodically on a regular schedule at fairly short intervals.

And the word “magazine” has come to mean a product composed of both editorial matter and advertising. There are many reasons for this. But perhaps the most important one is that the advertising pages are read almost as thoroughly as the editorial pages. When surveyed, architects not only give the ad pages high readership scores, but say they consider them to contain essential information for use in practice.

Accordingly, what we are talking about here is a magazine in which the product is editorial matter and advertising. The primary purpose of such a magazine is to be read, to be understood, and may then be to persuade, instruct, stimulate, communicate or whatever. Such a magazine is intended to accomplish these goals by means of its total content, its editorial and its advertising. In a word, it must accomplish these things as a product. And it should be quickly added that when an issue of a magazine is delivered to its readers, it is complete, self-contained; there is no way its editors or writers can further explain it; it must explain itself. And the only way the editors can put into

Architectural Magazine

practice any lessons learned from it is in future issues of the magazine, as an architect might put the lessons he learns into a future building.

The total exposure that is the lot of the editors is shared by the advertisers. They get no second chance either.

It is an axiom of magazine publishing, maybe true, that although the product is composed of editorial and advertising, it is almost always the editorial that causes the potential reader to open the wrapper, and delve into the content. Theoretically, the editorial attracts the reader and holds him. While he is involved in the editorial content, the reader is exposed to the advertising which, if it is well done, exerts a secondary attraction and an added amount of holding power.

So to reduce the formula to its simplest terms, it might be said this way: A successful magazine must deliver an editorial product to its audience which they find interesting, aids them in reading, holds their attention and so on; the advertising comes in for a second stage initiated by the editorial prowess but also having an attention-getting and holding power of its own. In such a case, we say the magazine is well-read. And, if the audience is well-defined and large enough and important enough to manufacturers in the field, they can then spend their money on advertising which will produce the results they intend.

"the importance of architects is well established"

To bring this down to cases, the importance of architects is well-established. The fact is that architects do select and specify building products of great value. In this sense, and as manufacturers would view them, architects comprise an important "market" for building products. And manufacturers capture the attention and interest of architects through advertising in a magazine in which the editorial is important to architects.

It was mentioned before that the numbers of the audience are important. This is an intricate subject and one that will defy complete explanation here, but some discussion of the all-important aspects of this is necessary. In the first place, the total quantity of the audience must be taken into consideration. For example, assuming about 31,000 architects in the United States (which is about the correct figure), it would be hard to imagine, on the face of it, that an architectural magazine could be successful if it went to only 3,000 architects.

However, in the world of publishing, such a magazine with only 10 percent of the total audience might be successful, if its policies and philosophies were based on a careful selection of the members of the audience according to some important trait they have in common which all architects do not. For example, if it were possible to find 3,000 architects who did all of the nursing homes in the country, a magazine for them could re-

strict its editorial to nursing-home subjects of architectural interest and might attract advertising from manufacturers who specialize in equipment for nursing homes. Theoretically possible, such a magazine is highly impractical since almost no architects restrict their practices to one building type and few products are usable in only one type.

One way of restricting the audience, of interest here, is that of publishing a magazine devoted to the interests of the architects in a definable geographical area. More about this later, but another very important aspect of the audience is the makeup of the various subgroups within it. Here again, the subject can become quite complex. But without getting into the small details, it should be pointed out that in all probability no magazine exists that has a perfect, prime audience. There are always people who receive the magazine in spite of the fact that they, as individuals, are not part of the magazine's prime audience.

The secondary audience, although individual magazines may classify it in various ways, may be broken down into a few general categories. Some subscriptions will be accepted from people who, though not part of the prime audience of the magazine, are of importance to the owners, publishers or editors. Then there are those that the staff selects to receive complimentary subscriptions for various reasons: advertisers, potential advertisers and their agencies, individuals who are good editorial sources and the like, and those to whom the magazine is sent for public relations purposes.

However, it is significant that advertisers and magazine staff people alike often refer to the secondary audience, or at least to parts of it, as "waste" circulation. With this in mind, it should be stated unequivocally that, although the waste circulation is not always actually waste and in fact can be highly important to the magazine, there exist grave dangers and almost unanswerable problems arise if it is not firmly kept under control.

As the secondary audience grows in numbers, it may tend to rival or overshadow the primary audience. In such a case, for whom do the editors edit? How do they slant their stories? In what language do they write? It is almost a truism in publishing circles that a magazine not specifically edited for its prime audience is not going to be successful; and the corollary, a magazine that is edited for its prime audience is not going to be an effective means of communication with the "others" who comprise a secondary audience.

It should be quickly added, in this regard, the most common failing in the architectural magazine field is that of attempting to publish a magazine for architects, supported by income from advertising placed by manufacturers who are convinced of the importance of architects, and attempting to make the same magazine serve the needs of "others." This just does not work well. Two of the major reasons: The editors must attempt to serve two or more masters; advertisers are forced to accept large amounts of circulation which they regard as waste.

In general, these were the kinds of subjects pursued with those who were attempting to chart a continuing, successful course for the Empire State Architect. It should be said here that there is no conflict whatsoever between the Empire State Architect and the AIA Journal. Rather, the two should complement each other. The Journal is concerned with the national scene, with the interests of all U. S. architects. Empire State Architect has as its province the New York State scene and must direct itself to the specific interests of New York architects. For example, the AIA Journal publishes the National Honor Awards each year, ESA the New York regional and local awards, and AIA Journal advertising is directed to architects on the National level, that of ESA on the State level.

Since the applications of the philosophy and principles discussed here have led to almost unprecedented growth of AIA Journal over the past few years, a description of the accomplishments of its staff might indicate how some of the same principles and philosophy may be applied to the Empire State Architect.

In 1964, the Journal had its share of problems. After enjoying good growth and acceptance during the period since the major changes it underwent seven years before that year, it was consistently fifth in a field of five architectural magazines, no matter what measure was applied: editorial readership, audience, advertising sales, income or whatever. The Institute Board charged the magazine staff as follows:

1. The goal is to make the Journal the best archi-

tectural magazine in the country; 2. The magazine is to be run on business-like publishing principles; 3. The magazine is to become fully self-sustaining and produce additional funds for further improvements in the magazine and release other Institute funds for other purposes.

The Board further stated that the AIA Journal is acknowledged to be a magazine for U. S. architects and that its editorial furnish information and stimulation to architects in their full professional interests to aid them in genuine architectural achievement.

And finally, full authority was granted to the publisher and staff to make possible the fulfillment of the Board's expectations.

One of the immediate concerns was the audience. Avowedly an architects' magazine, the AIA Journal at the beginning of 1964 had a total audience of about 22,000; of these about 15,400 were architects and 6,600 were others (or waste). It was decided that in the future the others would be kept down to 20 percent or less of the total while the architect circulation would be built up to 80 percent or more.

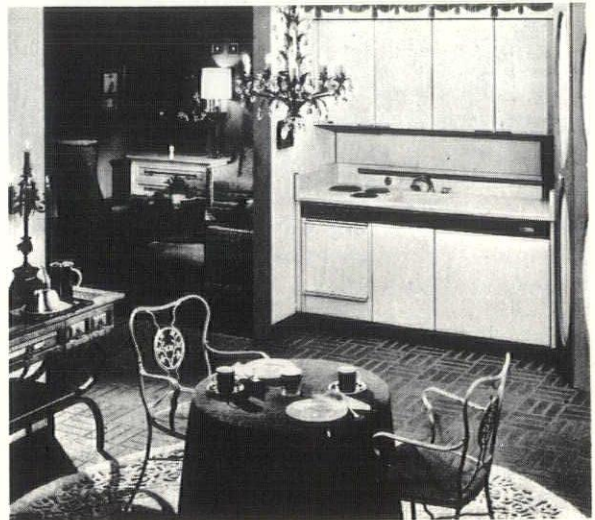
As of the June 1968 audit of Journal circulation, the total audience had risen to about 28,000 while the architect circulation had grown to almost 23,000, well within the 80 percent prime circulation policy. Holding down the non-architect circulation has meant setting, and adhering to, strict policies on complimentary copies and on the acceptance of subscriptions from non-architects. But these policies have paid off in improved editorial quality and this in turn has brought in fairly large numbers of paid subscriptions from architects not members of AIA (from 150 in 1963 to almost

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2,600 today). These things have produced greatly increasing advertising sales which translate into additional funds with which to further improve editorial. Thus, the circle completes itself, and if fed and nourished properly—and with luck—can be made to renew itself.

“a good editorial product is the basic necessity for success”

It has been indicated here that a good editorial product is the basic necessity for the success of a magazine. The role of an editor was precisely described in a classified ad in the New York Times a few years ago: It said, in part: An editor is a man who can think and plan, organize and execute; who knows writing and reporting, people and production; who can create and meet deadlines, write and inspire bright heads, bright copy, topical, exciting leads; gifted at rewrite and talented with a blue pencil; who believes that all stories can be shorter and better; and who will work towards those goals. These are the kinds of things the AIA Journal editorial staff—any editorial staff—must continually try to accomplish.

How does the publisher fit in? On the Journal, the publisher carries the ultimate responsibility for the whole magazine, has the necessary authority, and is held answerable to the Institute Executive Director, the Board and, ultimately, to the AIA members. The staff organization is relatively simple: There are two major divisions, editorial and business. The editor is responsible for his operation, the business manager for his. And both report to the publisher.

What is the working relationship between editor and publisher? I came up, as the saying goes, “on the editorial side,” a route not unknown for a publisher, but unusual. Therefore, I take a more direct interest in the editorial content than might another publisher who had “come up on the business side.”

My role is an active one, but most often it is at the invitation of the editor. In our case, the editor and publisher work well together, and the editor quite often tries ideas, stories and problems on me. And if I spot ways to improve the editorial content or have story ideas or criticism of the editorial product, you can bet the editor hears about it.

From a time when readership studies were almost always won by other magazines, the JOURNAL has grown to a position of eminence, regularly placing near the top, or first, even in the studies of other magazines.

Letters from readers have greatly increased and requests for information or help of various kinds have multiplied. The Journal is widely quoted in newspapers, in meetings and other media. Reprints sent out reached a total of about \$125,000 last year compared to a few thousand before. Three hard-bound books have been made in the past three years from its content.

Another tangible result that must be mentioned is the growth in the number of advertising pages, which have almost doubled in five years. Since the price per page has also gone up, the gross income of the magazine has more than doubled.

In the past two years, when other architectural magazines have been losing ad pages, the Journal has run more pages each year than it did in the previous year; and has grown from fifth place in 1964 to third in 1968. The increased income has resulted in improvements in the magazine of many kinds.

Since this magazine publishes a page of editorial for every page of advertising (as opposed to other magazines that publish as few as a page of editorial for every two or more pages of advertising)—one highly visible result has been that each new advertising page has enabled the Journal to publish another important editorial page.

advertising and editorial prerogatives are essential to each other

Isn't there an unbridgeable gulf between advertising and editorial prerogatives? On the contrary, each is essential to the other as the lungs are essential to the heart and the other way around.

All right then, how does any of this apply to the Empire State Architect? In my opinion, if the principles are applied in detail and in depth, ESA, within its new policies and under its new management, can now begin a period of growth in usefulness to New York architects.

Actually, the specific recommendations made for the Empire State Architect were few and appear to be quite simple. Their appearance is deceiving. Few in number and simple they may appear, but in practice complex, inextricably interrelated and hard to accomplish.

In any case, the recommendations made to ensure the future of the Empire State Architect, all of which were accepted by the NYSAA, and all of which are either now in effect or, hopefully, soon will be, were the following:

1. The philosophy of the magazine, backed up by NYSAA policy, should be that the audience of the magazine is composed of architects in New York State, and that the editorial product is to be of the highest caliber written, edited and illustrated for this audience.

2. The editorial content, and its subject matter, will be regional in character, of specific interest to New York architects, rather than topics of essentially national interest such as those covered by the national architectural magazines.

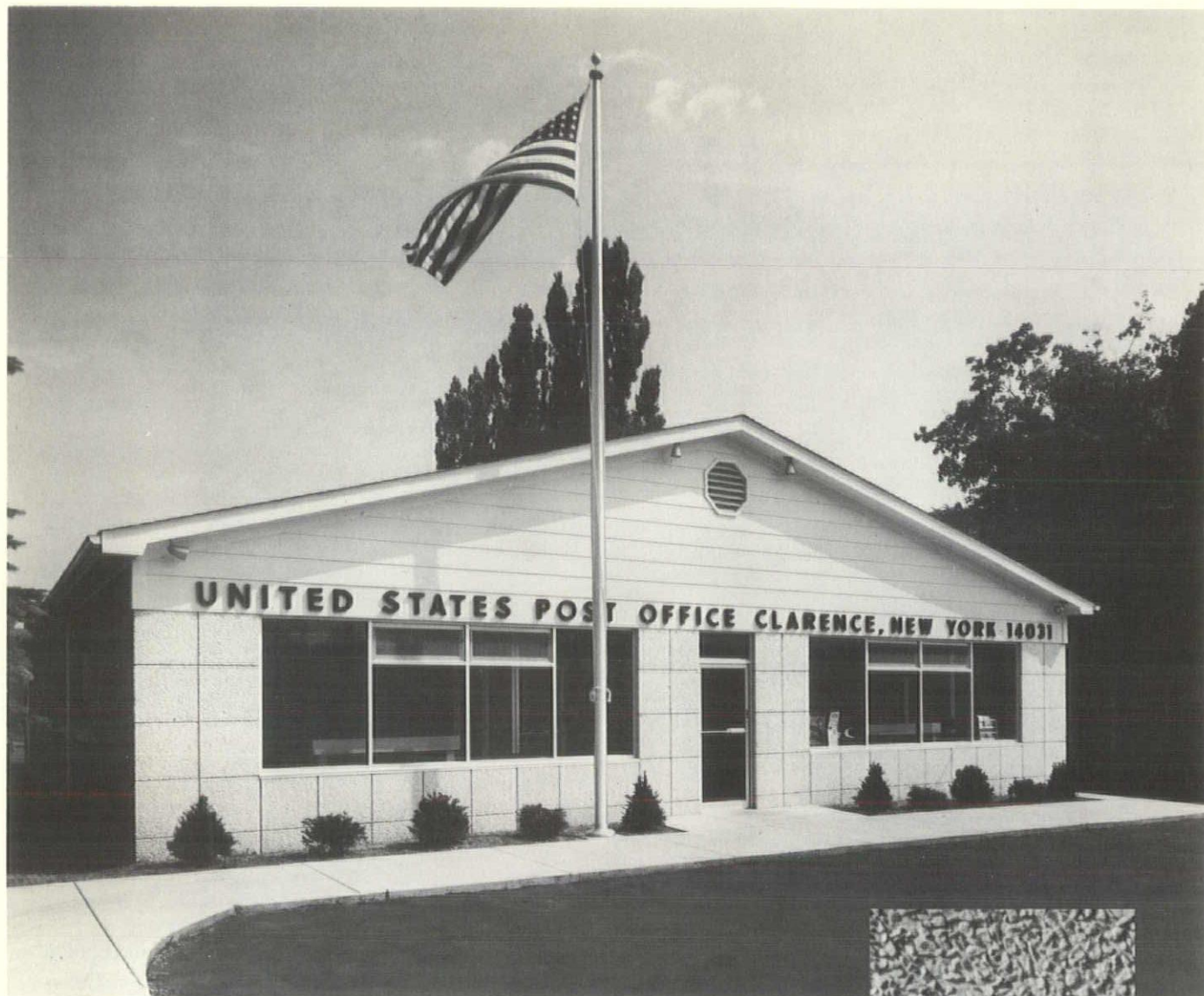
3. The magazine staff will be selected and organized along professional publishing lines, and full authority and responsibility for all phases of the operation will be delegated by the NYSAA to the publisher, editor and other magazine staff members.

4. The magazine staff will be expected to generate ideas for articles, find authors and illustrations, prepare and edit articles, lay out the magazine and perform all of the functions in a creative and systematic manner, in the interests of New York architects and within AIA and NYSAA policies.

5. Advertising is to be sold on the basis of the value of New York architects to advertisers, strict accounting of circulation figures and the regional character of the magazine.

Empire State Architect enters a new era

And thus it has come about that the Empire State Architect enters on a new era with this issue. The ground rules of its future have been laid, and seem like the right ones. It won't be easy. And all concerned will need great patience, skill—and luck. But, in any case, the prize is worth the winning. □



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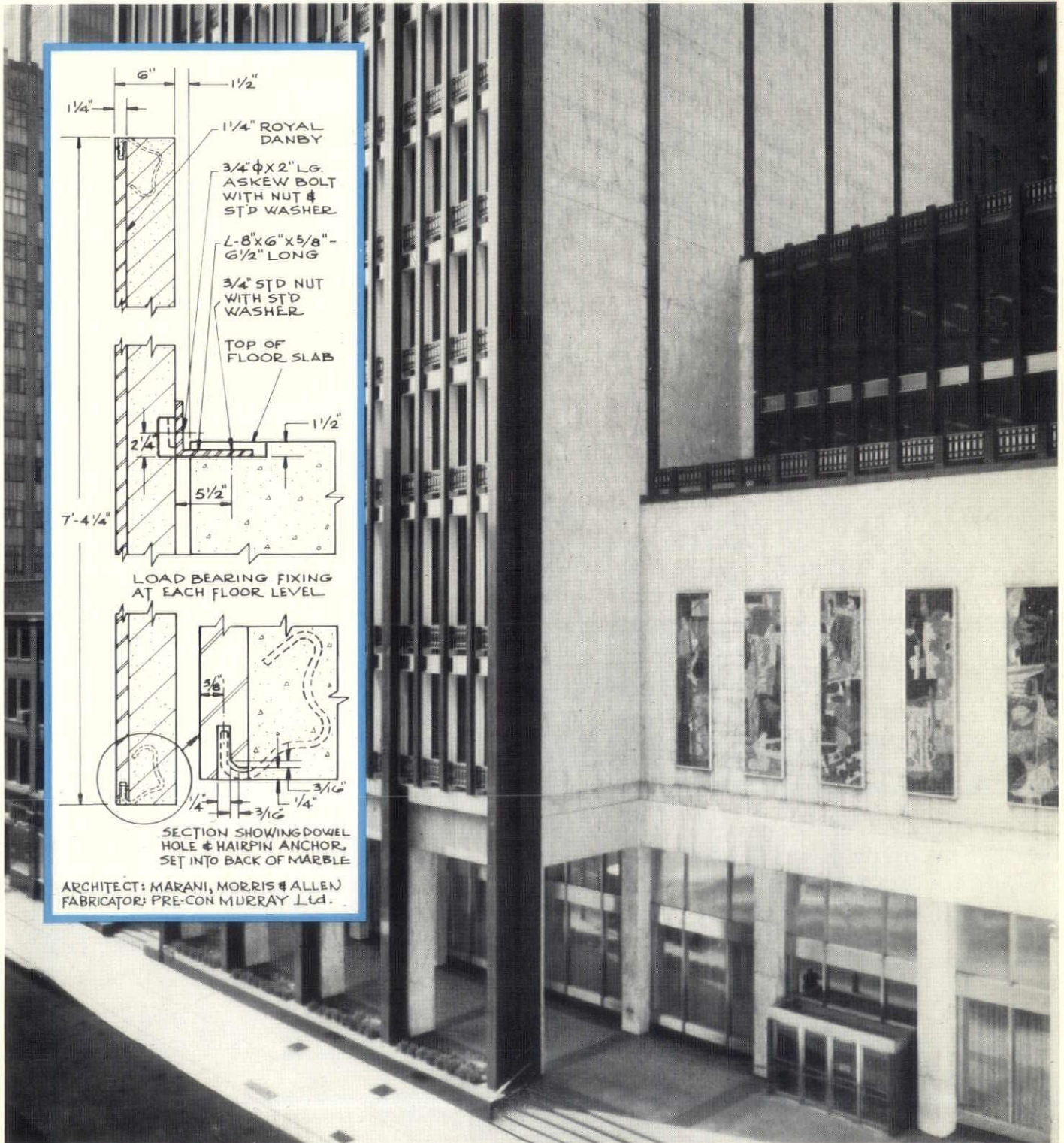
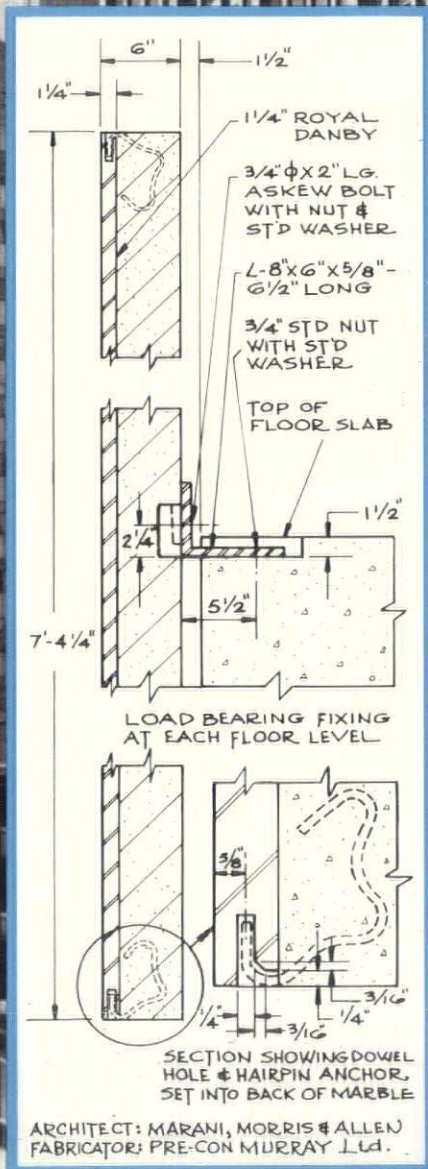
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